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more interesting, the women's parts were played by men. The priest's lemman gets the part of the angel only because the simple fellows of the town were not lettered enough to take it. The brief sketch of the audience assembled in the church to see the play and falling into a fight over it is a breath of reality.

Because of the hit or miss fashion in which the jest is told, perhaps after all the most dependable and significant thing about it is the life-like picture of a priest with commendable artistic impulses, though unpraiseworthy morals, working up an Easter drama among parishioners neither artistic nor lettered. It must have happened so pretty often. Even though he is mediæval in morals, the priest is vividly like an earnest young rector of today getting up church theatricals. The whole story has a human touch which the Latin texts of the liturgical drama do not share.

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REVIEWS

Prepositional Phrases of Asseveration and Adjuration in Old and Middle French. By OLIVER TOWLES. Paris: Champion, 1920. x + 157 pp.

In his "Introduction" (pp. 7-10), the author of this Johns Hopkins dissertation summarizes the general principles involved in the use of invocatory formulas, and delimits the scope of his investigation. By confining his attention to "the invocation of objects of reverence and love by means of a phrase consisting of an introductory preposition plus the name of the object invoked," he excludes the consideration of such forms as *si m'aît dieu, le diable m'emporte*, etc. He further excludes prepositional phrases based on the name of some abstract quality (e. g., *par amour*), except when "as the result of the presence of the possessive pronoun (e. g., *par ma foi*), the abstraction seems to be made definite, personified and invoked." Exclamatory or interjectional forms are included only "where invocations in normal adjurative or asseverative forms, or in forms derived from them, are used interjectionally."¹

¹ What evidence is there that *beau Dieu, benoît Dieu* (p. 20), each of

As compared with the earlier dissertations of Tolle² and Busch,³ the present study is less comprehensive from the point of view of the syntactic function of the formulas under consideration. Its chronological scope is more restricted than that of Zöckler's monograph,⁴ which deals with the entire French period. On the other hand, within the definite limits which Mr. Towles has prescribed for himself, he has drawn upon a wider range of sources and has given us a more complete and better-ordered collection of material than any of his predecessors had done.

The list of texts from which the material is drawn includes seventy-eight titles covering the period from the *St. Léger* down to the middle of the sixteenth century and representing the various literary genres: hagiographic and didactic poetry, chansons de geste, courtly epic, the *Roman de Renart*, fabliaux, lyric, religious and profane drama, historical and other narrative prose. As secondary sources, the author names the German monographs above-mentioned, Du Cange, Godefroy, and Langlois's *Table des noms propres*.

The body of the dissertation (pp. 11-149) consists of a list of the oath-forms classified according to the objects invoked: A) religious objects (Christian and pagan), B) objects pertaining to the speaker, the person addressed or the person referred to (including abstract attributes, material attributes, and persons bearing a relation of some sort to the speaker, the person addressed or the person referred to), C) miscellaneous objects. Religious oaths and invocations of objects of personal reverence occur with almost equal frequency, but the former are far superior to the latter in variety of form (at least half the examples of the latter group invoke *la foi* or *l'âme*); there are less than thirty invocations of miscellaneous objects. As one might expect, the greatest variety is found in the Christian objects of invocation.

There are a number of cases where Mr. Towles's classification of individual examples might be open to question. So, p. 30,

which occurs only once and without preposition, are derived from prepositional forms (cf. the statement on p. 10, note)?

² *Das Betheuern und Beschwören in der altromanischen Poesie mit besonderer Berücksichtigung der französischen*, Erlangen, 1883.

³ *Über die Betheuerungs- und Beschwörungsformeln in den Miracles de Notre Dame par personnages*, Marburg, 1886.

⁴ *Die Beteuerungsformeln im Französischen*, Leipzig, 1906.

should not "God the Saviour" be under "God the Son" rather than under "God the Father"?—P. 50, might not *la mort* be included among "abstractions relating to the Passion of Christ" (pp. 100-101, along with *les angoisses*, etc.) rather than under "indirect invocation [of Christ] through the medium of some attribute"?—P. 66, why does *par seint Martir* appear under "saints as a class or in groups"?—P. 99, should not Mary Magdalen and Mary the Egyptian be listed under "saints"?—P. 110, *foi que je doi saint Israel* and *par sainte* [read *saint*] *Spire de Corbueil* are probably invocations of saints rather than of "holy places" (under "miscellaneous holy material objects").⁵ These cases of possibly inexact classification are unimportant, however, since there is a good index (pp. 151-156), in which the various oath-forms are listed alphabetically. This index is especially welcome in view of the fact that Tolle's dissertation (which, of the three earlier monographs, most nearly covered the period treated in the present study) has neither an index nor a table of contents.

Although the author modestly states in his preface that he has merely given a classified list of the forms he has found, he has really done more than that, since we find scattered through the volume many illuminating observations in regard to the relative frequency of occurrence of the different forms and types of oaths at the various periods and in the various types of literature (often the forms occur within quite definite literary and chronological limits), and in regard to their functions and values, as asseverative or adjurative, mild or emphatic, serious or frivolous. These are matters of detail which, unfortunately, can hardly be summarized within the limits of a brief review.

A few words may be said concerning the completeness and accuracy of Mr. Towles's citations. In the case of a number of frequently recurring forms, the indication "etc." shows that the list of examples quoted and referred to is not exhaustive. Else-

⁵ In several instances, the same example should have been quoted or referred to under two different rubrics: *par le bon Dieu puissant* (p. 20, s. v. *bon*) should also appear p. 24, s. v. *dieu le puissant*; *par le grand Dieu misericors* (p. 24, s. v. *dieu misericordieux*) should also appear p. 20, s. v. *grand*; *foi que doi Dieu et sa vertu* (p. 35, s. v. *vertu*) should also appear pp. 17-18, s. v. *foi que dois Dieu*; *Mere de Diou! La Coronade!* (p. 57, s. v. *mère de Dieu*) should also appear p. 55, s. v. *couronnée*.

where, unless there is indication to the contrary, one would assume that the author has listed all the examples he has found of the formula in question. One is therefore surprised at the omission of certain examples which had previously been quoted by Tolle and Zöckler and which occur in texts included in Mr. Towles's bibliography.⁶ For instance, additional examples of the invocation of "saints individually" should have been included in a number of cases where Mr. Towles expressly states that only one example has been found or that the form is "very rare": *Ste. Avie* (Zöckler, p. 108), *St. Benoît* (Zöckler, p. 100), *St. François* (Zöckler, p. 102), *St. Sulpice* (Zöckler, p. 107). Examples occur in Mr. Towles's texts of oaths by the following saints who do not figure in his list: *St. Aignan* (Zöckler, p. 100), *St. Blanchart de Vitré* (Zöckler, p. 108), *St. Guineman* (Tolle, p. 39), *Ste. Marande* (Zöckler, p. 110), *St. Nythier* (Zöckler, p. 106), *St. Yzaye* (Tolle, p. 39).

On the other hand, the author has included one example, at least, which is more than doubtful. P. 47, s. v. *le cœur* [de Dieu], he states that his last example of the oath is in Villon, and refers to the Longnon edition of 1911, p. 44. *Par cuer*, in this passage (*Test.*, v. 988), is surely not an oath.

Mr. Towles's quotations and references, so far as verified by the reviewer, appear to be fairly accurate. Sometimes, indeed, the spelling is not exactly that of the text.⁸ The following inaccurate references have been noted: p. 27, l. 19, the reference to *H. Bord.* should be "756" (not "766"); p. 57, n. 10, read "Ch. Lyon, 4064" (not "4506"); p. 59, l. 5, read "Vill., 42" (not "57"); p. 128, l. 22, read "Ch. Lyon, 1269" (not "268"); p. 138, l. 3,

⁶ In some cases, of course, the discrepancy is due to the fact that Mr. Towles made use of an edition other than that used by his predecessor. Thus, the example of *Saint Vaas* cited by Tolle (p. 39) from *Aliscans* occurs only as a variant in the edition used by Mr. Towles. In this connection, it may be regretted that the author did not make use of the variant readings in the Marty-Laveaux edition of Rabelais, which would have enabled him to add a considerable number of interesting forms (esp. from *Gargantua*, Ch. 17, instead of the simple *par sainte Mamye*).

⁷ Cf. *Test.*, v. 35, P. Champion, *François Villon*, II, p. 115, note, and L. Foulet, *Romania*, XLVII, pp. 582-584.

⁸ E. g., p. 25, l. 12, the text has *cuer*, not *cœur*; p. 149, l. 6, the text has *coroné*, not *queroné*. Several other examples, which could easily be multiplied, are included below under typographical errors.

read "Rol., 3954" (not "953"); p. 144, n. 1, read "Par. Duch., 1235" (not "1253"); p. 149, l. 12, read "Vill., 63" (not "1585," since the other references to Villon are page-references). P. 143, n. 1, we read: "*Pour l'amour de —, Alex., XIII.*" As the only edition of the *Alexis* listed in Mr. Towles's bibliography is G. Paris's edition of 1903, one would naturally suppose this to be a reference to strophe XIII. No such example occurs in this strophe, though similar formulas are to be found in vv. 152, 220, 223 and 230. There has perhaps been confusion with an example quoted by Tolle, p. 25: "Et por l'amor Alexis ten enfant: St. Alex. XIII^e 305, 882," which refers, not to strophe XIII of the eleventh-century poem, but to v. 882 (or rather 883) of the thirteenth-century rhymed redaction included by G. Paris in his large 1872 edition (p. 305).⁹

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The Cid Theme in France in 1600, Minneapolis: Pioneer Printers, 1920, 16 pp.; *The Purpose of Corneille's Cid*, by G. L. VAN ROOSBROECK. Minneapolis: Pioneer Printers, 1921, 39 pp.¹

In the first of these brochures Dr. van Roosbroeck shows that the plot of an early French novel, *La hayne et l'amour d'Arnoul et de Clairemonde* (Paris, Du Breuil, 1600), by a certain Antoine

⁹The following are evidently slips or misprints: p. ix, l. 15, "personnages" (same error, p. 128, l. 16); p. 4, l. 18, "Densusiano"; p. 7, chapter-heading, "PRINCIPILES"; p. 10, l. 3, "interjectionnal"; p. 16, l. 3, "ellypsis"; p. 19, l. 18, "form the oath" (read "form of the oath"); p. 27, l. 19, "soiés" (read "soies"); p. 43, l. 1, "appelative"; p. 46, l. 20, "fifteenth centuries" (read "fifteenth and sixteenth centuries"); p. 51, l. 13, "foi" (read "foie"); p. 71, l. 2, "vin" (read "vint"); p. 82, l. 16, "fictitious"; p. 103, l. 14, "le" (read "la"); p. 107, l. 1, "pâtenôte"; p. 126, l. 20, "ont" (read "out"); p. 134, l. 3, "Absractions"; p. 139, l. 19, "mourent" (read "mourut"); p. 140, l. 23, "feroiz" (read "seroiz"); p. 143, l. 2 from bottom, noté "3" (read "5"); p. 144, n. 1, "campanions"; p. 152, l. 17, "dents de Saint-" (read "dent de Saint-").

¹A third pamphlet, entitled *The Genesis of Corneille's Mélite* has also been printed. As it has been withdrawn from sale on account of numerous typographical errors and as whatever it contains of value will be published subsequently, it is unnecessary to review it at this time.